

Markscheme

November 2024

Latin

Higher level and standard level

Paper 2

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Markbands for Option A, question 2 / Option B, question 4 / Option C, question 6 /Option D, question 8

The extended response questions are marked using the criteria and markbands below. These have been reproduced from the *Classical languages guide*.

Paper 2- Extended response

Criterion A: Knowledge, understanding, and use of evidence

In relation to the prompt, how much knowledge and understanding of the prescribed core text does the response demonstrate?

How meaningfully and relevantly does the response incorporate evidence from sources beyond the core text?

Marks	Description
0	The response does not meet the standard described below.
1-2	The response demonstrates little knowledge and understanding of the core text and its contexts in relation to the prompt. The response does not meaningfully incorporate evidence from sources beyond the core text.
3-4	The response demonstrates some knowledge and understanding of the core text and its contexts in relation to the prompt. The response incorporates evidence from sources beyond the core text with some relevance to the prompt.
5-6	The response demonstrates good knowledge and understanding of the core text and its contexts in relation to the prompt. The response meaningfully incorporates evidence from sources beyond the core texts; examples have direct relevance to the prompt

Criterion B: Analysis and evaluation

To what extent does the response include analysis and evaluation of how the choices of language, technique, style, and/or broader authorial choices shape meaning and create effect?

Marks	Description
0	The response does not meet the standard described below.
1-2	The response is descriptive and/or contains little relevant analysis of textual features and/or the broader authorial choices. The response contains no meaningful evaluation of how such features and/or choices shape meaning or create effect.
3-4	The response contains some appropriate analysis of textual features and/or broader authorial choices but is reliant on description. There is some evaluation of how such features and/or choices shape meaning or create effect.
5-6	The response contains appropriate and at times convincing analysis of textual features and/or broader authorial choices. There is effective evaluation of how such features and/or choices shape meaning or create effect.

Option A

Prescribed core text: Prose — Cicero, *Pro Caelio* 13–14

1. (a) Award [1] up to [3] for any of the following: he was liked by the best and the worst men; he was a good citizen and an enemy of the state; he was debased in pleasures but patient in toils; he was greedy yet generous (or more literal)
 - (b) Award [1] up to [3] for any of the following: he embraced many in friendship (*comprehendere multos amicitia*); he maintained his friendships with loyalty (*tueri obsequio*); he shared what he had with them all (*cum omnibus communicare quod habebat*); he assisted them in times of need (*servire temporibus*); N.B. Award a maximum of [1] for any combination of the following: (he helped) with money (*pecunia*); influence (*gratia*); work of his body (*labore corporis*); crime (*scelere*) and rashness (*audacia*)
 - (c) Award [1] for wicked (*improbos*) or audacious men (*audacis*), and [1] for gallant (*fortis*) or virtuous men (*bonos*).
 - (d) He has an excess of vices/ many vices [1] nurtured by charm and patience (or similar) [1]
 - (e) Caelius is accused of being close to Catiline [1]; it is a circumstance he has in common with many other good men [1]. (or more literal)
 - (f) Award [1] up to [4] for each plausible point of analysis addressing how Cicero portrays Catiline and [1] up to [4] for a relevant supporting quotation. Examples of relevant quotations may include the following, although other points of analysis with relevant quotation may be accepted at the discretion of the examiner:
 - description of Catiline’s hyperbolic nature if well deployed (comparative or intensive terms *clarioribus, iucundior, coniunctior/ meliorum / taetrior/ inquinatior/ patientior/ avarior/ effusior*)
 - emphasis on Catiline’s adaptable nature (parallel and antithetic structures: *cum tristibus severe, cum remissis iucunde, cum senibus graviter, cum iuventute comiter, cum facinerosis audaciter, cum libidinosis luxuriose vivere.*)
 - emphasis on Catiline’s paradoxical nature (antithesis *civis / hostis; graviter / audaciter, luxuriose; iucunde / severe*)
 - description of Catiline’s ability to transform himself, through the use of specific vocabulary and verbal processes (*torquere, versare, multiplici natura*)
 - centrality of Catiline and his remarkable nature as the main point of the passage (rhetorical questions pointing to him, e.g. *quis clarioribus viris iucundior, quis turpioribus coniunctior?*)
 - insistence on the power of Catiline’s nature as a constant element in his description (repetitions and parallelisms *quis / quis / quis; cum... / cum... / cum...*).
2. (a) Mark in accordance with the markbands on page 3.
 2. (b) Mark in accordance with the markbands on page 3.

Option B

Prescribed core text: Prose — Livy, *Ab Urbe Condita* 2.13.6–11

3. (a) Award [1] up to [3] for any of the following: She escaped through the guards (*frustrata custodes*) [1]; she swam across the river (*Tiberim tranavit*) [1]; led a group of maidens (*dux agmina virginum*) [1] she restored the hostages safe to their relatives (*ad propinquos restituit*) [1].
- (b) First, he was incensed [1]; he then changed to admiration [1]. (or more literal)
- (c) He demands her as a hostage [1] but will set her free [1].(or more literal)
- (d) The Romans surrendered Cloelia according to the pact (*Romani pignus pacis ex foedere restituerunt.*) [1]; the king of the Etruscans not only kept her safe (*apud regem Etruscum tuta ...virtus fuit*) [1]; but also honoured her (*honorata virtus fuit* or *parte obsidum se donare dixit*) [1].
- (e) Award [1] for an appropriate geographical location, e.g. the road going from the Capitol Hill to the (future) Colosseum; going through the Forum.
Award [1] for an appropriate explanation, such as: Triumphs processed along the Via Sacra and Cloelia's deeds are on a par with a military success; it would be viewed by many as part of religious processions; it was one of the busiest streets in the city and so would allow many to see her *exemplum*.
- (f) Award [1] up to [4] for each plausible point of analysis addressing how Livy depicts Cloelia as a heroine and [1] up to [4] for a relevant supporting quotation. Examples of relevant quotations may include the following, although other points of analysis with relevant quotation may be accepted at the discretion of the examiner:
- emphasis on Cloelia's heroic actions, through the comparison with Mucius/ Cocles (*supra Coclites Muciosque facinus esse,*)
 - the narrator's voice to describe Cloelia's virtue (*novam virtutem; quod et virginitati decorum*)
 - Cloelia's empathy with young people, which she chooses to take with her (*elegisse impubes dicitur... quae maxime opportuna iniuriae esset*)
 - characterization of Cloelia as a courageous and military leader through vocabulary usually ascribed to men (*dux, virtutem, honoris*)
 - emphasis on Cloelia's surprising valour as a woman and her status as an *exemplum* (repetitions: *virgo, virginitati, virgo*)
 - depiction of Cloelia as an active character through the use of verbs of action (*tranavit, restituit*)
 - she is presented as physically strong (compound *tranavit* shows how she succeeded in crossing a famously fast-flowing river);
 - she was not afraid of taking risks (*frustrata custodes; inter tela hostium*);
 - she was singled out for anger because she was outstanding in her deeds (*alias haud magni facere* — litotes, strong negative *haud*);
 - she is granted power of agency in a political/military matter (*ipsa quos vellet legeret*) with emphasis on her agency (repetition of *legeret/elegisse*);
 - she was uniquely heroic (repetition in *novam virtutem novo genere honoris*); she was granted an honour typically reserved for heroic military commanders (*statua equestri*); her monument was placed in a route that commemorated military heroes (*Via Sacra*).
4. (a) Mark in accordance with the markbands on page 3.
4. (b) Mark in accordance with the markbands on page 3.

Option C

Prescribed core text: Verse — Vergil, *Aeneid* 2.515–539

5. (a) Award [1] up to [3] for any of the following: Hecuba and her daughters sat round the altars (*altaria circum ... sedebant*) [1], crowded together (*condensae*) [1], embracing the statues of the gods (*divom amplexae simulacra*) [1]. N.B. – *sedebant* can be used with *altaria circum* or *condensae*
- (b) Award [1] up to [3] for any of the following: She tells him that his kind of help/defense is pointless; she points out that even Hector/Troy's best warrior would be ineffective; she tells him to seek sanctuary on the altar; she tells him that they would die together.
- (c) Award [1] up to [2] for any of the following: He flees along the colonnades [1]; through the weapons **and/or** through the enemies [1]; he weaves through the empty courtyard [1]. Accept any valid interpretation of *porticipus*, *atria* and *lustrat*.
- (d) Mark only for length of syllables. Award [1] per line if all correct, [0] otherwise
- (e) He made Priam watch his son's death (*nati me cernere letum fecisti*) [1] and polluted/fouled/defiled a father's sight with murder (*patrios foedasti funere voltus*) [1].
- (f) Award [1] up to [4] for each plausible point of analysis addressing how Vergil highlights portrays the Trojan royal family and [1] up to [4] for a relevant supporting quotation. Examples of relevant quotation may include the following, although other points of analysis with relevant quotation may be accepted at the discretion of the examiner:
- Family seeking refuge together: Hecuba and her daughters, likened to a flock of doves, flock together as a family in the face of danger (simile and chiasmus on *praecipites atra ceu tempestate columbae* stressing their panic;
 - emphatic placement of *condensae* highlighting how they seek refuge together as a family) - Hecuba urges Priam to die with them suggesting this as the better fate than for him to fight in vain (*moriere simul*)
 - Priam attempts to protect his family as their husband/father (*iuvenalibus armis*), but description of his weapons as *iuvenalibus* suggests he is no longer young and powerful enough to do so
 - Family roles are re-imagined: Hecuba stresses how Priam's time of defending his family is behind him (*non tali auxilio nec defensoribus istis*) – and believes that, because of the situation, nobody could help or protect them, not even Hector, if he was there (*si ipse meus nunc adforet Hector*). Her tricolon of rhetorical questions (*quae mens tam dira, miserrime coniunx/ impulit his cingi telis? aut quo ruis?*) highlight Priam's misunderstanding of the situation; repetition of *non* to stress how this situation should not have arisen.
 - Hecuba makes Priam sit alongside her as her husband, putting him literally in his right place (the sibilance highlights her actions; *ad sese et sacra longaevum in sede locavit*, the description of her husband as *longaevum* highlighting his age once more and his inability to be their protector now)
 - The terrible reversal of the natural order, where a son dies in his parents' sight, is stressed (*ante oculos ... et ora parentum*; pleonastic description of before their eyes and faces; the metaphor of Polites's life flowing out of him with his blood making his death the more pathetic to observe *vitam cum sanguine fudit*)
 - Priam overcomes his fear in the outrage over his son's death: although in mortal danger, he rebukes Pyrrhus (*hic Priamus, quamquam in media iam morte tenetur*, the alliteration of m-sounds stressing how close he is to death; hendiadys on *voci iraeque* stressing his anger).

- Priam considers the fact that he witnessed Polites's death a crime punishable by the gods, for both causing undue pain to the parents and for being a defilement (*pro scelere ... pro talibus ausis* repetition highlighting his outrage; emphatic position of *di* and diction associated with piety and impiety (*pietas, foedasti*) stressing it as a religious transgression; alliteration of f-sounds in *fecisti et patrios foedasti funere* stressing his rage; hyperbaton emphasizing *patrios* stresses that the crime is to have dishonoured the bonds of fathers and sons).

6. (a) Mark in accordance with the markbands on page 3.

6. (b) Mark in accordance with the markbands on page 3.

Option D

Prescribed core text: Verse — Ovid, *Amores* 1.2.1–26

7. (a) Award [1] up to [3] for any of the following: his bed/mattress feels hard (*dura videntur strata*); his sheets don't stay on the bed (*neque in lecto pallia sedent*); his nights are sleepless (*vacuus somno noctem*); he is tossing and turning (*versati corporis*); his bones were in pain (*ossa dolent*).
- (b) A burden that is well born [1] is lighter [1]. Also accept more interpretative answers, e.g. because he feels that if he goes with the flow [1] he will suffer less in the long run [1].
- (c) Just like a torch burns brighter when it is waved around [1] and the flame dies when it is held still [1], so love will increase when it is struggled against or fade when it is endured [1].
- (d) its mouth is bruised (*ora contunditur*) [1] by a harsh bit (or similar) (*duris lupatis*) [1]
- (e) He oppresses reluctant lovers more harshly and/or fiercely [1] than those who confess to being enslaved [1].
- (f) Award [1] up to [4] for each plausible point of analysis addressing how Ovid highlights Amor's power, and [1] up to [4] for a relevant supporting quotation. Examples of relevant quotations may include the following, although other points of analysis with relevant quotation may be accepted at the discretion of the examiner:
- The physical 'suffering' Ovid is subjected to in the first four lines (the rhetorical question *esse...dolent?* or an extract of this, e.g. *esse quid hoc dicam*) drawing attention to his plight and emphasizing his role as confused victim; enjambed *strata* highlighting the hardness of his bed; chiasmus *lassa versati corporis ossa* stressing how even his bones are tired)
 - Personification of Amor perpetrating an attack on his victim (described as both cunning and cruel (*callidus, ferus*), verbs suggesting his harmful and sneaky nature (*nocet, subit, possessa, pectora versat*), synchysis (*possessa ferus pectora ... Amor*) highlighting the physical attack of his arrows)
 - Ovid's quick capitulation to Amor's spell suggests his power (*cedimus? - cedamus* repetition at the beginning of consecutive lines suggesting how easy the decision is; series of comparisons to a torch, oxen and horses, emphasizing how useless a struggle against a superior power is, and how to struggle only leads to greater suffering)
 - Portrayal of lovers as enslaved by Amor (diction: *servitium ferre*) stresses Amor's power; Ovid himself acknowledges his enslavement (polyptoton *fatentur ... confiteor*, referring to himself as *praeda*)
 - Military metaphors portraying love as warfare, and Amor as the conqueror (*victas, bello, pacem, laus, armis victus*, etc)
 - Reference to Amor's divine status (*maternas columbas* referring to Venus; *vitricus* reference to his stepfather Vulcan)
 - Depiction of Amor in his triumphal chariot displaying his power (*currum ... curro* repetition; the detail that the chariot was given by the gods themselves -Vulcan or Mars- stressing his status) and the cheering crowds (*populo clamante triumphum*) establishing him as akin to a victorious general (use of *arte* for how he directs the chariot recalling how he won this victory through his *tecta arte* in line 6; his hidden art is now fully on display as he triumphs)

- 8. (a) Mark in accordance with the markbands on page 3.
 - 8. (b) Mark in accordance with the markbands on page 3.
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